

'A Living Set': At Home with Vivien Leigh

Hollie Price

A striking image from the stereoscopic slide collection held in the Vivien Leigh archive at the V&A shows Leigh at home in Eaton Square, Belgravia in 1961. Leigh peers from the left-hand side of the frame, with her painted fingernails, cigarette in hand and the debris of a party on the floor just visible. She leans in to examine Carl Toms' set design for *The Lady of the Camellias*, the play in which she appeared as central character Marguerite Gauthier during the UK and world tour of the Old Vic production in 1961-62. When viewed in 3D, Leigh appears to take the position of spectator and the miniature set design stretches into the distance, offering a view of the different layers of the set and the props on the stage. The photograph also provides a glimpse of her living room in Eaton Square: in the foreground, there is an elaborate arrangement of white lilies and other pink, white and yellow flowers in a huge vase, while heavy lavender velvet curtains with pastel-coloured upholstered furniture are pictured in the background. Albeit strewn with the debris from the party, the decoration of the flat is visibly glamorous, comfortable and elegant (see Figure 1)

Throughout Leigh's career, she ensured her homes were meticulously decorated and furnished. These interior design schemes were often described in British popular press by comparison with designs for the stage, and referencing her and Olivier's public careers as performers. In 1958, for instance, *House and Garden* featured an article titled 'The Oliviers Off Stage'. The feature explores the décor of their Eaton Square flat as part of the magazine's section on furnishing and interior decoration, pronouncing that 'here [...] is a flat that is theatrical as a set by Mr Cecil Beaton is theatrical: a living set' (Anon, 1958: 66). To illustrate this, the article features photographs of the interiors designed by Sybil Colefax and John Fowler. Photographs of Olivier's study and Leigh's bedroom in vibrant colour, and black-and-white images of other rooms, are accompanied by vividly detailed descriptions of

'the resplendent Chinese Chippendale mirror' in the hall, the 'library steps covered in lime-green leather', floor-to-ceiling mirrors, pillars, the Degas above the fireplace and 'windows [...] elaborately, even voluminously, swagged and draped' in the drawing room (Ibid: 62-7). The text emphasises that 'the visitor is surprised and delighted to find that this elegant manner is quickened, coloured and made wholly personal to its owners by several magnificently theatrical touches. Indeed, there is throughout – not in the circumstances, surprising – a pervasive feeling of the theatre' (Ibid: 63).

In order to convey this 'feeling of the theatre', the article emphasises the connection between the interiors in Eaton Square and the stars' public roles on stage and screen: 'there is a sense of spaciousness, emphasized perhaps by the fact that each room is so complete in itself, and such a direct contrast to its neighbour. How easy to imagine, sitting in any of the rooms, that one is awaiting the turn of a revolving stage for the next scene to come into the limelight!' (Ibid). In this style, the experience of the interior is detailed using comparisons with the stage and the material surroundings of the theatre: the archway from the hall into the dining room is 'draped with theatrically-minded curtains' with 'window curtains of maroon velvet silk heavily swagged with deeper coloured velvet hang dramatically against the walls of burnt vermilion red' (Ibid: 66). Indeed, the interiors are explored in close connection with Leigh and Olivier's careers as actors. No explicit connection is made to their contemporary appearances respectively in *Duel of Angels* and *The Entertainer* but photographs of Leigh and Olivier in costume throughout their careers – provide a border at the top of the article. These include photographs of Leigh as Scarlett O'Hara, Anna Karenina and Blanche Dubois, and Olivier as Henry V, King Lear and Hamlet, as well as images of the pair onstage together. With this border of photographs, the couple's transformative performances onstage are presented in close proximity to the dramatic, carefully composed interiors of Eaton Square (Ibid 64-5, see Figure 2)

Film historians have acknowledged the role of private life – and the function of the home, more specifically – in the publicity surrounding stardom.¹ For instance, Simon Dixon describes the Hollywood star's home as a 'domestic mise-en-scène', in which 'the star's domestic décor is everywhere marked by his or her screen role' and as a key form of film publicity in *Architectural Digest* magazine (Dixon, 2003: 82). The home thus serves as an extension of a star's public roles, offering an insight, however constructed, into their private life. The representation of Leigh and Olivier's home in *House and Garden* does precisely this and, notably, characterises their home itself as a performance.

Using evidence from Leigh's notes, correspondences, receipts and inventories, and the accounts of other historians, the first part of this chapter examines the settings, and the sense of theatre, that Leigh created in her homes. The second part suggests that, by portraying their home as a 'living set', magazines did more than merely emphasise the composition and performance of Leigh's interior designs; they also used these interiors to promote a particular vision of domestic modernity (Ibid: 66). Through an exploration of magazines which investigated Leigh's homes from the 1930s to the 1950s, I indicate that the 'pervasive feeling of the theatre' in her homes throughout the period negotiated broader contemporary issues of domestic femininity, national identity and consumerism (Ibid: 63). In doing so, I contend that the 'living sets' evoked by Leigh's homes not only convey a sense of theatre that combines her public star image with her private life, but that they also embody 'living' parts of a British middlebrow culture preoccupied with shifting ideas of home and modernity (Ibid: 66).

¹ Please see deCordova, Richard (1991) 'The Emergence of the Star System in America', in *Stardom: Industry of Desire*, ed. by Christine Gledhill, London: Routledge, pp.17-29; Dyer, Richard (1998) *Stars*, BFI Publishing: London, First Pub. 1979. Studies focusing on interior design, domesticity and stardom in a British context include: Kuhn, Annette (2009) 'Film Stars in 1930s Britain: A Case Study in Modernity and Femininity', in *Stellar Encounters: Stardom in Popular European Cinema* ed. by Tytti Soila, John Libbey Publishing, New Barnet, p.180-94; Street, Sarah (2000) *British Cinema in Documents*, Routledge: London and Street, Sarah (2005) "'Got to Dance My Way to Heaven": Jessie Matthews, art deco and the British musical of the 1930s', *Studies in European Cinema*, Vol. 2 No.1 pp. 19-30.

At Home with Vivien Leigh

Numerous historians and biographers have noted Leigh's interests in interior design, often citing the influence of her first husband, Leigh Holman, on the development of her connoisseurship and taste for antiques in the 1930s. Thomas Kiernan describes how their 'house, at 6 Little Stanhope Street in Mayfair's quaint, ancient Shepherd Market, needed much in the way of decoration and furnishing. Antique furniture was a subject that interested Leigh Holman, and together he and Vivian devoted their energies and imaginations to outfitting their new home' (Kiernan, 1981: 141). According to Hugo Vickers, the 'final details were [...] co-ordinated by Miss Browne of the General Trading Company' but Leigh was evidently developing a highly imaginative approach to furnishing their home (Vickers, 1988: 40). On an often-noted trip to the shops, Leigh had been given £50 and instructed to return with a refrigerator, but purchased a 'small, exquisite' painting by Eugène Boudin instead (Walker, 1994: 75). This is an indication of her impulsive, characterful and individual way of fashioning her home as a setting characterised by beauty (and one in which her growing collection of paintings would often later provide focal points).² At Durham Cottage, the eighteenth-century gamekeeper's cottage she moved to with Olivier in 1937, this flair for interior decoration was developed with an increasingly bold, highly individual sense of character and 'discriminating eye' (Lasky Jr and Silver, 1978: 52). Leigh experimented with furnishings, decorations, light fittings and colours in the upholstery, wallpapers and carpets. On one of his visits, Angus McBean describes the bold (and somewhat intoxicating) effects of Leigh's efforts, which included 'wall-to-wall apple-green carpet up to the knees

² By the time of Leigh's death, her extensive art collection included the work of impressionist and post-impressionist artists such as Walter Sickert, Edgar Degas, Édouard Vuillard, Pierre-Auguste Renoir, Berthe Morisot and Toulouse Lautrec. (As evidenced in Harbottle and Lewis Solicitors, 'List of Paintings in Vivien Leigh's will sent to Laurence Olivier', 12 February 1968. BL Manuscripts, Vivian Leigh Papers, ADD 80620 Correspondence and papers relating to financial and legal affairs of Vivien Leigh). Her eye for paintings, but also their importance in her design schemes, was highlighted in 'The Oliviers Offstage' article in *House and Garden* in 1958. It describes how the 'mauves and greens of the small curving chimney-piece' in the drawing-room of Eaton Square are 'seen again, both in the wonderful Degas above the fire-place and in the early Sickert, a picture extraordinarily well suited to the room' (Anon., 1958: 65).

everywhere, which was very new at the time', 'the biggest double bed I had ever seen and a bathroom rather bigger with two of everything and everything green' (McBean, 1989: 15).

Leigh's close attention to the detail and composition of her domestic surroundings was demonstrated on a much larger scale with the refurbishment of Notley Abbey, the twelfth-century abbey in Buckinghamshire the Oliviers bought in 1945. Complete with grand hall, three reception rooms, five principal bedrooms and three bathrooms – as well as an orchard, spinney, meadows and gardens, this was an extensive project.³ She was frequently advised by Lady Sibyl Colefax and John Fowler, with regular appointments scheduled in her diaries in the late 1940s.⁴ Colefax & Fowler's elaborate schemes of chintz, colours, swagged curtains and 'sophisticated Regency furniture' complemented and emboldened Leigh's eye for composition and made for even more theatrical schemes (perhaps influenced by Fowler's experiences designing theatre sets) (Jones, 2000: 17). In *House and Garden* magazine in 1938, Fowler stated that he liked 'the decoration of a room to be [...] comfortable, stimulating, even provocative, and finally to be nameless of period – a "fantaisie" expressing the personality of its owner' (Cornforth, 1985: 153-4). Leigh's bills and letters from antiques dealers still show her personal involvement in choosing furnishings and her connoisseurship in selecting items – which in 1945 included an eighteenth-century satinwood table, a little pink morning tea service, a William and Mary period walnut table and matching wing chair with cabriole legs and scroll feet c.1690.⁵ Indeed, one letter from an antiques dealer is marked with pencil ticks and crosses on a list of items – including a small blue china bell, pink floral design vases and a decorated satinwood bow front cabinet – which further shows her enthusiasm, thoroughness and active role in picking

³ Messrs John Wood & Co., 'Brochure for Notley Abbey'. V&A Archive of Theatre and Performance, THM/433/6/1 Notley Abbey, Correspondence, Deeds and Plans (3).

⁴ Leigh's appointment diary for 1948. V&A Archive of Theatre and Performance, THM/433/7/15 Diaries.

⁵ Letter addressed to Mrs. Olivier from John Bell, Antiques & Works of Art, Aberdeen (11 August 1945) and from J.H. Gillingham, Old English Furniture, South Kensington (31 January 1945) V&A Archive of Theatre and Performance, THM/433/6/1 Notley Abbey, Correspondence, Deeds and Plans (1).

furnishing and decorations.⁶ The rooms at Notley were testament to this enthusiasm and Leigh's connoisseurship for carefully cultivating her surroundings using her accumulated treasures. In the dining room, items included a vast collection of china and glass – including Rockingham scalloped border leaf shaped dishes, antique wine glasses and goblets, and a Spode Ware dessert service with an apple green border, and paintings by Jan Brueghel de Velours and Walter Sickert.⁷ The principal bedroom exhibited: a Georgian mahogany wine bin, a Queen Anne oyster walnut and satin banded chest, and a scroll back easy chair covered in green and floral brocade; an array of ornaments such as an old pink lustre ware jug and a green and gilt tortoiseshell box; vibrant blue, violet striped, pink and canary yellow lampshades and upholstery; fleece and leopard skin rugs and oval wall mirrors in black and gilt frames; and miniature oil paintings by Francesco Guardi and a portrait of Leigh by Sickert.⁸

In many of the rooms at Notley, the look of an elegant manor house – evocative of the national past – was created. The hall featured luxurious Colefax and Fowler designed Primavères ('a large-scale flower and leaf-design') wallpaper, an oak framed chair with carved scroll rail and stuffed seat covered in green floral pattern woolwork, an Old English barometer and thermometer, an engraving of Notley from 1730 and a small coloured print of a 'Knight in Armour' (Jones, 2000: 100).⁹ A note from Leigh on the early 'shaping-up' of Notley instructs that the 'tapestry must go over stairs and the Aubusson would go so well not only furnishing the great room but also with the Georgian mantelpiece'.¹⁰ Suggested by Leigh with an eye on its visual

⁶ Letter to Vivien Leigh from A.Fraser Ltd. Complete House Furnishers, Inverness (11 August 1945) V&A Archive of Theatre and Performance, THM/433/6/1 Notley Abbey, Correspondence, Deeds and Plans (1).

⁷ Notley Abbey – Long Crendon, Bucks. An inventory of the furniture and effects, pictures, china, glass, silver, linen and outdoor effects – the property of Sir Laurence and Lady Olivier, Ralph Pay & Taylor, Valuers and Surveyors (April 1946) pp.1-46. V&A Archive of Theatre and Performance, THM/433/6/1 Notley Abbey, Correspondence, Deeds and Plans (3) p. 2-3.

⁸ Ibid. p.17-20 (Although the Guardi paintings are noted as by 'G.Guardi' here).

⁹ Ibid. p.7-8

¹⁰ Note to 'Wonder Lady, Wadham College Oxford' (c.1945). V&A Archive of Theatre and Performance, THM/433/6/1 Notley Abbey, Correspondence, Deeds and Plans (1). Leigh took this same care over the planning of the gardens and her exacting ideas on the look of the flowerbeds. A hand-drawn diagram demonstrates her scheme for planting in the beds immediately outside Notley's backdoor, and

appeal, this was clearly a carefully staged composition, offering a spectacle for Notley's visitors. However, with its antique furnishings and nods to medieval history, it is also a setting which exhibited Leigh's 'taste for an "atmosphere"' (Walker, 1994: 59). The drawing room – with its 'massive open fireplace recess' and 'linen-panelled door [which led] to a Priests' hiding place' – similarly offered this feeling of immersive adventure.¹¹ This was complemented and reinforced by the comfortable miscellany of objects and furnishings in the room, which included antique oak and leather bellows, an ivory conductor's baton, an Aubusson rug with a rose and leaf pattern, a pair of Old English black and gilt frame open armchairs, an oblong stool covered in ruby colour velvet, French lyre shaped wall mirrors and a tapestry panel (see Figure 3).¹² The 'atmosphere' offered by the room (and Notley in general) – that of romantic escape from the everyday into an idyllic English past – was almost theatrical in its construction, and certainly in line with the Oliviers' growing status as 'the theatre royals of the postwar world' (Walker, 1994: 59; Robyns, 1968: 106). Gwen Robyns notes how 'with all the drive, imagination and sincere make-believe of the theatre Sir Laurence and Lady Olivier made their new estate Notley Abbey into the ancestral home they never had' (Ibid). This combination of escape, history and theatre was reinforced by theatrical memorabilia – including numerous reminders of historical performances (such as a coloured engraving of Edmund Kean as Richard III in the early 1800s).¹³ In the same vein, the history of Leigh and Olivier's own careers was also in evidence, with portraits of Olivier as Romeo (by Harold Knight, 1936) in the dining room and as Richard III in one of the guest bedrooms, as well as a number of watercolour sketches by friend and set designer, Roger Furse.¹⁴ The frequent rounds of redecoration at Notley

accompanying correspondence on her search for *choisya ternata*, an evergreen shrub, at a number of nurseries in 1945. V&A THM/433/6/1 Notley Abbey, Correspondence, Deeds and Plans (1).

¹¹ Messrs John Wood & Co., 'Brochure for Notley Abbey'. V&A Archive of Theatre and Performance, THM/433/6/1 Notley Abbey, Correspondence, Deeds and Plans (3).

¹² Notley Abbey – Long Crendon, Bucks. An inventory of the furniture and effects, pictures, china, glass, silver, linen and outdoor effects – the property of Sir Laurence and Lady Olivier, Ralph Pay & Taylor, Valuers and Surveyors (April 1946) pp.1-46. V&A Archive of Theatre and Performance, THM/433/6/1 Notley Abbey, Correspondence, Deeds and Plans (3). p.9-14

¹³ Ibid. p.27

¹⁴ Ibid. p.3; p. 25

and at Durham Cottage also contributed to this feeling of escapism and theatre in their often transformed surroundings. In the 1950s, the continuing development of Notley's interiors evidenced an increasing emphasis on status, grandeur, and luxury. Kenneth Clark, who had praised Leigh's intelligence, 'sense of style' and her ambitious redecorating scheme at Notley, was somewhat critical of the house in its later stages and its increasing similarity to a stately home, especially in the drawing room (Clark, 1977: 59-60). In his autobiography, Clark explains that the 'big drawing room felt too big for me and made me feel I was staying at Petworth, a resemblance accentuated by the after-dinner games', with the insinuation that Notley's interiors had become too grand, and – for him – therefore less personal and less comfortable (Ibid: 60). Leigh also continued to work on Durham Cottage in 1950, making a huge number of purchases from a host of antiques dealers and furniture shops, as well as Colefax & Fowler, who continued to give guidance. Alongside the continual additions made to Leigh's collection of paintings, acquisitions included furnishings and ornaments – such as a white opaline lamp with Greek key design in gold, white spun silk lampshades, 'old glass candlesticks' and crystal wall brackets for the dining room – which were indicative of an ever-developing sense of luxury at Durham Cottage.¹⁵ A list of queries and requests for samples of chintz for the landing and cornicing designs for the dining room, which Vivien put to Alex Waugh at Piccadilly Fabrics and Furnishings (who was helping with the design and refitting of the cottage), shows her heightened level of involvement in the practicalities of the new design, as well as her overwhelming desire for 'delectable' prettiness in the schemes. Besides requesting 'really pretty' curtains for the kitchen, her thoughts on the bedroom were as follows.¹⁶

¹⁵ Invoice sent to Vivien Leigh by Sibyl Colefax & John Fowler Ltd., Mayfair (9 February 1950); Invoice sent to Vivien Leigh by Mrs Shields Ltd - Decoration, Furniture, Upholstery, Sloane Square (May 24, 1950). BL Manuscripts, Laurence Olivier Archive ADD 78940 Personal Papers, Domestic accounts, 1944-1953.

¹⁶ Leigh Qtd. in letter to Cecil Tennant from Alex Waugh of Piccadilly Fabrics and Furnishings Ltd., Alex (16 September 1950). BL Manuscripts, Laurence Olivier Archive, ADD 79837 Personal Papers, General Correspondence relating to the Cheney Walk and Durham Cottage properties, Vol. LXXII, 1938-1956.

The more I think about it the more I would like a white varnish-able wallpaper for my bedroom with large soft pink & rose coloured roses on it – something like existing curtains. All paintwork white & ceiling unless you think wallpaper would be pretty up there too [...] I LOATHE our present bedroom, it was always a crass mistake and was painted quite wrong, also having a wallpaper which cannot be varnished is an obvious mistake. I wouldn't mind a new wallpaper but it's difficult to do this at a long range unless you know of a delectable paper and can send a sample of it.¹⁷

In the 1950s, Leigh's highly dramatic bedroom featured swathes of curtains, a long dressing table along the broad window on one side of the room, cornicing around the room and another level of wallpaper stretching onto the ceiling. Like *House and Garden's* later acknowledgement of the 'pervasive feeling of the theatre', with the archways and 'theatrically-minded curtains' in maroon silk at Eaton Square, these rooms invoked the material architecture of the theatre and further established Durham Cottage as a setting of outlandishly escapist and sumptuous, expensive luxury (Anon, 1958: 62-7).

From her bold and luxurious sense of style, to her creation of escapist and often nostalgic settings, Leigh's homes exhibited her captivation with performance. They provided stages: in all of her homes, Leigh's eye for composition showed a sense of the rooms as a spectacle to-be-looked-at in the same way as a stage in a theatre would be constructed to be viewed by an audience. These interiors were sets: they created a feeling of escape and 'atmosphere' which mimicked her experience as a performer, of moving through a set, inhabiting a role and escaping into a fictional milieu. A number of visitors to Notley Abbey noted that Leigh's homes served as extensions of her public role as a performer. Anthony Havelock-Allan suggested:

¹⁷ Ibid

She was an actress in person. When you went to Notley she played the perfect hostess. She had wonderful manners, she was very considerate, she talked very interestingly, brought people out, but it was a performance, she was performing the ideal, gracious, great lady, great personality entertaining, and being very friendly and warm and nice but it was a performance.¹⁸

Similarly, Joan Plowright, Olivier's wife following his divorce from Leigh, suggested that 'You just felt it wasn't a home. It was a place for show' (Qtd. in Coleman, 2005: 308). Both accounts indicate that Notley's role as a 'performance' and 'a place for show' meant that it departed from conventional definitions of domestic comfort and homeliness. However, the remainder of this chapter proceeds to take a more nuanced view of the relationship between domesticity and performance in Leigh's homes. With reference to a selection of representations of her homes published in magazines between the 1930s and the late 1950s, I suggest that this sense of performance – and specifically the elements of style, escapist romance and extravagant luxury identified as part of this thus far – engaged with shifting domestic ideals of practicality, Englishness and historical tradition which were inherent in British middlebrow culture.

Style and Practicality

Following Leigh's promising star turn with her 'Fame-in-a-Night' performance in *The Mask of Virtue* (1935), her home life – along with interests in interior design – was a subject of some interest in the British press.¹⁹ In an article titled 'Return To Elegance', one monthly home magazine described the interiors of the Queen Anne house at Little Stanhope Street she shared with her first husband, Holman, and baby, Suzanne. Exploring the home from

¹⁸ Havelock-Allan, Anthony in interview with Charles Drazin c.2000. Courtesy of Charles Drazin – private collection.

¹⁹ 'Fame-in-a-Night' Girl's £50,000 Film Contract - Stage and Screen Star at 19' *Bulletin* (18 May 1935). V&A Archive of Theatre and Performance, Biographical Files, BIOG LEIGH BOX 93.

top to bottom with fascination, the glamorous Moderne style is evidenced by streamlined furniture; use of greens, blues and silvers; and luxurious fabrics including 'satin, velvet, brocade and even quilted shantung' used predominantly in Vivien's bedroom, the drawing room and the spare room.²⁰ The couple's shared interest in antiques was also documented, particularly in the dining room, with its 'walls panelled half-way up, with round-backed chairs, a heavy oak chest [...] and wrought-iron candle-brackets fixed to the walls'.²¹ Leigh's home in the 1930s was therefore presented as a glamorous setting befitting a new star. Yet, as contemporary monthly magazines including *Ideal Home* and furniture catalogues often featured this combination of designs – the streamlined Moderne style evoking Hollywood glamour and the antique furniture and fittings more typical of the English country cottage – it also embodied a nuanced, suburban idea of modern style, which was promoted in the wider culture of the mid-1930s.

Leigh's home is also explored with an eye on this kind of modernity through the emphasis on her considered composition of the interiors with reference to the careful connoisseurship of fabrics, colours and furnishings, but particularly on the clever arrangement of space, lighting and the use of mirrors. In the description of Little Stanhope Street's interiors, the drawing-room is described as 'an illuminating example of how to treat a comparatively small room': with 'strip lighting inserted behind the woodwork' of the open cupboards on either side of the mantelpiece and 'In the one dark corner a lining of mirror glass [...] used to reflect the light from the room, and a vase of very tall, bright flowers placed beneath on a small shelf'.²² Likewise, contemporary editions of *Ideal Home* magazine promoted the construction of Leigh's home through close attention to 'room planning', 'good lighting arrangements' and 'glass in decoration' with mirrors, dressing-table surfaces and plate-glass shelves (Martineau, July 1935: 6-7; Anon, May 1935: 435). While conveying the modern glamour of her home, this account

²⁰ Kyle, Molly, 'Return To Elegance', Unidentified Magazine p.56.V&A Archive of Theatre and Performance, THM/433/4/2/7 Material relating to Vivien Leigh's career, Scrapbook 1940.

²¹ Ibid

²² Ibid

of the careful composition of the décor also draws attention to the practicality of her schemes and the organisation of her household. It emphasises that her highly decorative furnishing choices are part of rational and carefully planned space-saving solutions. This fitted in with a wider culture that stressed the technological and scientific prowess of the modern housekeeper. Cultural historian Judy Giles describes how 'the home was becoming increasingly subject to the forces of scientific rationalism' (Giles, 2004: 21). As in one article by Amelia Clough B.Sc. 'For the Beginner in Housekeeping', the role of housewife and mother began to be described (often by such architectural, design and domestic science 'experts') with an emphasis on a semi-professional, scientific 'organisation of work, management of staff, purchase of foodstuffs, household equipment and quantities' (Clough, June 1935: 485). Although this often focused on new labour-saving devices such as washing machines, refrigerators and vacuum cleaners, and new methods of domestic upkeep, Leigh's careful spatial planning, and particularly the emphasis on her work with lighting schemes in the home – while somewhat more decorative – similarly nod to this new scientific economy of home-making (Ibid: 486). This sense of practicality is even linked with Leigh's role as a mother: the article mentions her provisions for Suzanne and it is explained that 'Suzanne has her own chairs, bookshelves and cupboards made to her dimensions'.²³ Although the article makes reference to the provisions for a nanny, its note that 'the double-guarded fire is a precaution worth copying' makes some attempt to connect Leigh's glamorous home with a concern for providing safe, modern nurseries and practical advice specifically aimed at mothers.²⁴

The article clearly focuses on Leigh's central role in arranging these schemes. Indeed, the first page of the article features a photograph of her in costume (for her role in *The Mask of Virtue*), as if leaning and looking down into the drawing room below. Her star image as a successful actress in the theatre is shown in tandem with the careful crafting and composition of her

²³ Ibid

²⁴ Ibid

elegant home (See Figure 4). A number of contemporary reviews praised her abilities on stage at the same time as stressing her domestic responsibilities. *The Bystander* – a tabloid concerned mostly with society gossip and film and theatre news – announced that ‘though launched in domesticity, yet she found time to continue her stage career’.²⁵ In the *Bulletin* review announcing her ‘Fame-in-a-Night’ in *The Mask of Virtue* and ‘her new £50,000 film contract’ in 1935, she was also pictured holding baby Suzanne and in the *Daily Mail*, she was described as a ‘young suburban [...] lady’, who has ‘learnt the trick of combining marriage with a strenuous career’ (Margaret Lane Qtd. in Robyns, 1968: 40).²⁶ Rather than demonstrating Leigh’s adherence to old-fashioned, “traditional” roles of housewife and mother, the treatment of her domestic life alongside her theatrical career can be understood as part of a new discussion of the interwar ‘modern young woman’ (Bingham, 2004: 84). Historian Adrian Bingham’s study of gender and modernity in the British press of this period stresses that: ‘While the press continued to celebrate [...] traditional roles [of housewife and mother], performed by the majority of women, there was a widespread recognition that domestic life needed to be reformed to make it more suitable for modern conditions and acceptable to the new generation of seemingly assertive women’ (Ibid: 19). Bingham establishes that ‘it is clear that the dichotomies between “flapper” and “housewife”, or the “modern” and the “traditional”, were by no means absolute’, thus allowing Leigh to stand for a ‘modern young woman’ who could take on a theatrical career alongside domestic responsibilities (Ibid: 84). As such, the focus on her home’s style, composition and practicality in the magazine article on Little Stanhope Street is an instance of this ‘reformed’ model of domestic life and modern femininity (Ibid: 19).

²⁵ ‘Vivien Leigh’ *The Bystander* (12 June 1935) London: Illustrated Newspapers. V&A Archive of Theatre and Performance, Biographical Files, BIOG LEIGH BOX 93.

²⁶ ‘Fame-in-a-Night’ Girl’s £50,000 Film Contract - Stage and Screen Star at 19’ *Bulletin* (18 May 1935). V&A Archive of Theatre and Performance, Biographical Files, BIOG LEIGH BOX 93.

Romance and Domestic Englishness

With Leigh's starring role in *Gone with the Wind* (Dir. Victor Fleming, 1939) and her propulsion to transatlantic stardom, and her highly publicised relationship with Olivier, the depiction of her domestic life had shifted by the 1940s. In March 1949, an article on Durham Cottage published in *Woman's Own* magazine – a hugely popular weekly publication aimed at lower-middle class women – omitted these earlier stresses on Leigh's motherhood. Instead, in keeping with the magazine's postwar preoccupation with escapism, entertainment and romance, the article emphasises their home as an idyllic haven for the star-couple (White, 1970: 129). This is established with a prominent photograph of a happy Leigh and Olivier on the doorstep, wearing a glamorous spotted ensemble and suit respectively, and an image of Leigh by the fireside surrounded by 'red damask ... rows of books ... enchanting pictures' (Anderson, 1949: 9 and see **Figure 5**). Elizabeth Anderson's somewhat quaint descriptions of the cottage make an implicit association between the real-life romance of the star couple, their careers inhabiting fictional worlds and roles, and their 'charming' home (Ibid). First, the article's beginning – 'Halfway down a quiet street in Chelsea a bright primrose yellow door stands in a high, grey brick wall. This is the garden gate of Durham Cottage' – evokes a near-magical fairy tale style (Ibid). Once inside, descriptions of the vivid colours, furnishings and ornaments in their home are extensions of this landscape. In the bedroom, this includes 'a pale-blue grey spot design' wallpaper, a bedhead 'prettily curved and buttoned in shining plum-coloured stain', and 'exotic bottles of perfume' (Ibid). Adding to a sense of the continuing magic and transformation of the surroundings, Anderson notes that: 'Neither the Oliviers nor their visitors can ever grumble about the *sameness* in the interior decorations and arrangements of Durham Cottage. Its delights never have time to grow stale [...] this dark blue stair carpet is coming up next week, I was told, and we are having an olive green one instead' (Ibid). Leigh's penchant for

re-decoration is indicative of her sense of transformation. As such, the Oliviers' home appears to offer the kind of escape usually reserved for the fictional worlds of stage and screen – linking them with a highly romanticised, even otherworldly, milieu: an extravagant, brightly coloured one that was befitting their star status.²⁷

However, there are two other characteristics at play in this celebration of the 'charming', romantic setting of Durham Cottage. First, there is an emphasis on a down-to-earth, ordinariness of the Oliviers' devotion to their home: the article begins by stressing that, despite their busy schedules in the theatre, the cottage 'is the home of people who really enjoy home-making, people who study it and care about it' (Anderson, 1949: 9). With this, there is an attempt 'to render the woman reader an "intimate personal service"' and to establish the tone of domestic advice shared by many of the other articles in *Woman's Own*, and which had been particularly evident in the interwar and war years (White, 1970: 96). This tone serves to illuminate the Oliviers' home in a way which was in keeping with the everyday, domestic concerns of the community of readers. In fact, *Woman's Own* often featured British film stars in order to highlight family or relationship issues raised in advice columns (for instance, a photograph of David Farrar in the garden with his daughter illustrates an article titled 'British husbands share family life'); to demonstrate their home-making skills ('Anne Crawford's hobby is making lampshades from wine bottle labels'); or to model patterns for clothes (this includes the 'Jean Simmons blouse' and a 'Fashion note from Phyllis Calvert – an evening shawl for you to crochet').²⁸ The glamour of these screen stars is thus brought into line with the more ordinary self-fashioning and practical, homely concerns promoted by the magazine. Although the

²⁷ The cottage interiors described in Anderson's article often evoke the material architecture of the theatre and her description of 'one of Roger Furse's original costume drawings from *The Skin of Our Teeth*, in which Vivien Leigh played the lead' explicitly draws connections between Leigh's roles on stage and her home (Anderson, 1949: 9).

²⁸ These examples are from copies of *Woman's Own* (London: George Newnes Press) published between April and June 1949. [British Library collections]

Oliviers undoubtedly belonged to a higher, more extraordinary and transatlantic strata of stardom than such British stars, there is similarly some attempt to show the practicality of the Oliviers' home, with explanations of the carefully planned units in the bedroom, which include 'a luxurious built-in dressing table, glass topped for easy cleaning' (Anderson, 1949: 9). It is even suggested that 'any family with a handyman could take a look at the space available in their own home, and plan the same kind of fitment' (Ibid). (The article is closely followed by instructions of how to make a dressing table stool from a vegetable box).

Second, further reinforcing this sense of domestic community established by the article, the cottage is furnished in a highly traditional, nostalgic style which evokes an image of idealised national community. The constant evocation of the cottage's rural imagery and colours instils a sense of it as part of a very English, pastoral landscape: with the 'old-fashioned, chintzy leaf design' wallpaper, 'chair seats of a pale yellowy-green are piped with deep cherry red' and a reminder of the Oliviers' close connection with this nostalgic Englishness with John Piper's painting of their country home, Notley Abbey (Ibid). Furthermore, the description of Leigh's love of flowers evokes both her glamorous stardom – through their evocation of the gifts and dressing rooms of the stars – and this pastoral, national identity, with the 'branches of fragrant white lilac [filling] the window, and on the writing desk mixed spring flowers' (Ibid).

These enduring elements of ordinariness, domesticity and Englishness owe a debt to the popular wartime depictions of the Oliviers and home. In British culture, the 'quiet, unassuming domestic side to British stardom constructed links to national identity, which became paramount in the promotion of popular British stars within the urgent wartime need for consensus' (Price, 2015: 29-30). With this in mind, on their return to London in January 1941, one column announced that 'Vivien Tries the Blitz', reporting the Oliviers' decision to move back to 'their little home in Chelsea' and Vivien's statement that 'We've got a glass roof in part of the house [...] but

it's been alright so far'.²⁹ Around the same time, a photograph of 'The Oliviers at Home' featured on the front cover of *Picture Post* magazine, which offered documentary style photo-essays depicting British society and the war effort to contemporary readers.³⁰ In this realist style, Leigh and Olivier are pictured on their doorstep once more: fresh-faced, in a scarf and with hair pinned loosely, Leigh looks upwards as if in conversation, while Olivier cradles their cat. The bare bricks of their home visible in the background, the announcement 'Olivier is leaving shortly to join the Fleet Air Force' and a further banner stating 'in this issue: Torpedoed!' situates their home within a landscape characterised by wartime conditions.³¹ Another magazine detailed how even though Durham Cottage had 'since been bombed to inhabatability', Leigh's adaption to wartime circumstances was to be commended.³² One section details how:

She has always liked to live simply, and now that that way of life is so necessary, she does not fret for orchids. She prefers the slow-moving dark brown cosiness of an English pub to all the chromium cocktail shakers of this bar or that. In their tiny London garden, she and her husband grew lettuces, spring onions, potatoes... [...] Her preference is for very simple things [...] Above all, she is glad to be back among her own people, to be sharing with them the rough and the smooth; not hearing it reported by radio, as a far-away nightmare, but living it, a part of real life – her life as an Englishwoman.³³

In contrast to symbols of Hollywood glamour – 'orchids' and 'cocktail shakers' – Leigh's femininity in the home is promoted as symbolic of 'a

²⁹ 'The Compère - My Friends the Stars', Unidentified Publication. V&A Archive of Theatre and Performance, THM/433/4/2/7 Material relating to Vivien Leigh's career, Scrapbook 1940.

³⁰ 'The Oliviers at Home', *Picture Post* (5 April 1941) London: Hulton Press, cover. V&A Archive of Theatre and Performance, THM/433/4/2/7 Material relating to Vivien Leigh's career, Scrapbook 1940.

³¹ *Ibid*

³² 'Vivien Leigh, Home from Hollywood's High-Lights Wears the Simplest Summer Wardrobe by Molyneux' Unidentified Publication, p.35. V&A Archive of Theatre and Performance, THM/433/4/2/7 Material relating to Vivien Leigh's career, Scrapbook 1940.

³³ *Ibid*

common femininity and shared hardship' cultivated by women's magazines in this period (Ferguson, 1985: 19). The association between the Oliviers' home and a 'real' English landscape, and the focus on the garden, is evocative of the communal war effort shared with the readership.³⁴

Luxury and History

Alongside such suggestions of the ordinary, depictions of Durham Cottage maintained a sense of the luxury of the Oliviers' home. For instance, in 1941 Leigh's stoical statement that they were doing 'alright' at the cottage during air raids was accompanied by details of wartime upkeep and domestic maintenance such as: "I never expected to have to cool the hot water in the frig because the cold water supply had broken down!"³⁵ While situated as an ordinary domestic bastion against the Blitz, the reference to the 'frig' makes clear that the cottage is also a home complete with modern appliances and consumer comforts. Indeed, by the late 1940s, 'The Laurence Oliviers' Home' article in *Woman's Own* illuminated Leigh's 'indefatigable [...] search for improvements, always buying new pieces, turning them round, finding new treasures, substituting, altering and beginning again' (Anderson, 1949: 9). Anderson details how 'on the day I was there a small pie-crust table and a low Victorian fireside chair upholstered in brilliant cerise satin had just been delivered. Just two more things that Vivien Leigh had not been able to resist!' (Ibid). With this, the article celebrates Leigh's powers of consumption, her eye for purchasing new items for her home, but also makes clear her taste and careful selection of new furnishings. This negotiation of Leigh's refashioning of the cottage is situated as part of the postwar expansion of consumer culture and a new, conservative understanding of domestic modernity. Advertisements, monthly magazines such as *Ideal Home* and *Homes and Gardens*, and the *Daily Mail* Ideal Home Exhibition – promoted

³⁴ Ibid

³⁵The Compère - My Friends the Stars' Unidentified Publication. V&A Archive of Theatre and Performance, THM.433.4.2.7 Material relating to Vivien Leigh's career, Scrapbook 1940.

the possibilities of 'conspicuous consumption' for an audience of lower-middle and middle-class women, though with an emphasis on the 'acceptable', English and 'restrained' (Dolan, 2007: 48). Likewise, on one hand, Leigh's choices are characterised by extravagant luxury (particularly embodied by the 'brilliant cerise satin' here), which evoke the transformative possibilities of consumer culture. On the other hand, this contemporary emphasis on restraint and taste is made clear with the historical tradition – of the 'pie-crust table'; the 'low Victorian fireside chair', and also the antique tub armchair and dainty Victorian-style china ornaments decorating the mantel in the article's accompanying photograph of Leigh by the fire (Anderson, 1949: 9. **See Figure 5**).

In 1949, this negotiation of consumer luxury and tradition in the Oliviers' home suggested ordinariness and Englishness – an enduring idea of wartime consensus and also elements of a postwar conservative modernity. However in 'The Laurence Oliviers Off Stage', an article published in *House and Garden* magazine in 1958, the interplay of luxury and historical tradition had become outlandishly extravagant, and indicated dual narratives of optimism and 'cautious conservatism' in the consumer culture surrounding the home (Street, 2007: 133). A high quality, monthly Condé Nast magazine aimed at affluent middle to upper class readers, *House and Garden* emphasised the 'bold', 'unusual' and highly luxurious décor at Eaton Square: with 'the wonderfully blackberry-purple wallpaper', 'acid green' carpet, 'curtains of heavy champagne-yellow water silk, full and pinch-pleated' and walnut Queen Anne bureau in Olivier's study; 'airy *trompe l'oeil* effect of having been draped with ruffled white organdie' on the wallpaper in the hall; and a settee 'covered in amethyst silk' and 'expanse of pale lime-green close-fitted carpet [...] relieved by a beautiful Aubusson in rose-pink and coral' in the drawing room (Anon, 1958: 62-6). The flat often features French antiques and designs but, with its wallpaper in 'a white chintz bestrewn with old cabbage roses', 'canopied hangings [...] held back by chintz rosettes', soft pale green carpet, 'small sofa [...] covered in green silk' and 'painting of roses by Sir

Winston Churchill', Leigh's bedroom particularly demonstrated an extravagant, nostalgic blend of luxury, history and Englishness (Ibid: 66-7, and see Figure 6). On one hand, this mix of bold colours, traditional designs with antique furnishings, ornaments and paintings was in keeping with the magazine's projection of a colourful, modern domesticity. Although Leigh often refused to be involved in commercial publicity, later in the same year an advertisement for Paul Kitchens even emphasised Leigh's personal endorsement and was illustrated by a photograph of her modern kitchen at Durham Cottage – featuring bright white units, red and white striped walls and a striking red carpet (October 1958: 179).³⁶ On the other hand, *House and Garden's* exploration of Eaton Square presents a contrast to the emphasis on self-fashioning and the domesticity of British stars in *Woman's Own*, and a development of the restrained Englishness and historical tradition that had characterised the promotion of consumerism in 'The Laurence Oliviers at Home' a decade earlier.

In line with the concerns of its readership, *House and Garden's* 'Oliviers Off Stage' article links the lavish design of the couple's home to their upper-class lifestyle, their roles as cultural figures – with an emphasis on the high culture of the stage rather than film in the text – and professional design. Whereas the earlier magazine articles discussed in this chapter often linked the highly distinctive interiors of Leigh's homes to more practical homemaking concerns (however successfully), *House and Garden* demonstrates Eaton Square's suitability for the 'heavy programme of entertaining' that accompanies the Oliviers' status: their 'unique place in international theatrical life' (Anon, 1958: 65). The interior designs at Eaton Square are explicitly linked to their careers in the theatre and an upper-class lifestyle befitting figures associated with high culture. Whereas 1949 editions of *Woman's Own* had featured popular film stars such as Jean Simmons, Anna Neagle and Dirk Bogarde, other articles in this later *House and Garden* series

³⁶ Correspondence regarding Vivien Leigh's kitchen from Rex Publicity (January 1958). BL Manuscripts, Laurence Olivier Archive, ADD 80624 Vivian Leigh Papers, Papers and correspondence relating to requests to Vivien Leigh.

focused more frequently on the homes of elite figures including ballet dancer Boris Kochno, writer Somerset Maugham, architect Basil Spence and artist Derek Hill.³⁷ Colefax and Fowler's elaborate schemes at Eaton Square – showcased by the photographs of the empty rooms – shared the style of luxurious Georgian and Regency schemes pictured frequently at the time: in other articles on castles and country houses belonging to aristocratic figures, and in advertisements, particularly those for the designers and furniture shops of Sloane Square and South Kensington.³⁸ In contrast to starkly modern and mass-produced, Scandinavian-style designs available (as associated with the more democratic visions of domestic modernity offered mid-century with the Festival of Britain), the association of the Oliviers' home with an upper-class lifestyle, high culture and wealthy locales indicated how their domestic life showcased an affluent and conservative aspect of consumerism by the end of the 1950s.

'A Living Set'

Alexander Walker suggests that, at Notley, 'Vivien's touch was visible everywhere' (Walker, 1994: 30). According to a 1947 fan publication, much like her homes, 'Her dressing-rooms invariably have an appearance all their own, which seems to owe little to actual furnishings. Always there are vases of fresh flowers, her own pictures on the walls, perfect order and harmony' (Burns, 1947). As we have seen, each of the magazine articles examined closely in this chapter similarly illuminates the sense of a style in Leigh's homes which was 'all their own': one which was undeniably influenced by her personality and her resounding influence on her homes. In the 1930s, the 'Return To Elegance' article on her home at Little Stanhope Street features a photograph of her leaning as if inspecting the photograph of her drawing-room and stresses that 'Miss Leigh has chosen soft, warm colours [...] a mole carpet, heavy brocade curtains in a lighter shade of the same colour, green

³⁷ Articles on the homes of Boris Kochno, Somerset Maugham, Basil Spence, Derek Hill featured in *House and Garden* (London: Condé Nast) between March and August 1958. [British Library collections]

³⁸ Advertisements for West London Galleries and Charles Howard Decoration appeared in *House and Garden* (London: Condé Nast) in March and April 1958. [British Library collections]

and silver upholstery'.³⁹ In detailing a problem with space on the landing, the article notes how 'Vivien Leigh has solved it by having a bookcase made to fit the wall space, and filling the shelves with brightly covered books'.⁴⁰ The *Woman's Own* piece on 'The Laurence Oliviers' Home in 1949, with its vaguer, fairy tale quality, notes that 'someone with an infinite flair for furniture and furnishings and colour had been at work' in Durham Cottage, but also that 'Vivien Leigh [specifically] is indefatigable in her search for improvements, always buying new pieces' (Anderson, 1949: 9). By 1958, 'The Oliviers' Offstage' article in *House and Garden* exhibits the highly unusual schemes and an 'elegant manner [...] quickened, coloured and made wholly personal to its owners': noting 'a painted Chinese silk panel, discovered by Lady Olivier in Warsaw' and the profusion of flowers throughout the home as an extension of Leigh's rose-covered bedroom (Anon, 1958: 63, 66).

In British middlebrow culture, Leigh's creation of character through her furnishing, decorating and redecorating was part of a popular performance of 'Vivien Leigh', actress and star. The houses in Little Stanhope Street and Chelsea, and the Eaton Square flat, were settings with which to explore variations of Leigh's public persona as it developed throughout her career: from her status as a domestic expert, mother and 'modern young woman' in the 1930s, and her place as an 'Englishwoman' and 'indefatigable' consumer in the 1940s, to her place as a consummate host and establishment figure by the 1950s (Bingham, 2004: 84; Anderson, 1949: 9).⁴¹ *House and Garden* exclaims: 'How easy to imagine, sitting in any of the rooms, that one is awaiting the turn of a revolving stage for the next scene to come into the limelight!' (Anon, 1958: 63). This chapter has explored how Leigh's 'stages' at home 'revolved' throughout the mid-twentieth century in order to suit their context and climate (Ibid). It is clear that, while these magazine articles explored an undoubted sense of theatre and her

³⁹ Kyle, Molly, 'Return To Elegance' Unidentified Magazine, p.56. V&A Archive of Theatre and Performance, THM/433/4/2/7 Material relating to Vivien Leigh's career, Scrapbook 1940.

⁴⁰ Ibid

⁴¹ 'Vivien Leigh, Home from Hollywood's High-Lights Wears the Simplest Summer Wardrobe by Molyneux' Unidentified Publication, p.35. V&A Archive of Theatre and Performance, THM/433/4/2/7 Material relating to Vivien Leigh's career, Scrapbook 1940.

understanding of performance – with the sense of style, romance and luxury exhibited by Leigh's homes – they were also stages which highlighted different aspects of her homes and different roles for her within them. In doing so, they created performances which established connections with different audiences – ranging from addressing the concerns of middle-class audiences, to lower-middle class housewives in *Woman's Own*, and to visions of affluence for the middle to upper-class readers of *House and Garden*. They negotiated shifting ideas of practicality, Englishness and historical tradition, and thereby engaged with wider ideas of modern femininity in the 1930s, national consensus in wartime and immediate postwar years, and consumerism in the late 1940s and 1950s. Leigh's homes thus not only provided performances as an extension of her star image but, in a wider culture concerned with the home, also presented ever-'revolving stages' and 'living sets', which continually adapted to promote new ideals of domestic modernity (Ibid: 63, and 66).

References

- Anon. (1935) 'Glass in Decoration', *Ideal Home*, May, Odhams Press: London.
- (1958) 'The Oliviers Off Stage', *House and Garden*, May, Condé Nast: London.
- (1958) PAUL Kitchens 'Vivien Leigh...Chooses a Paul Guaranteed Kitchen', *Ideal Home*, October, Odhams Press: London.
- Anderson, Elizabeth (1949) 'The Laurence Oliviers' Home', *Woman's Own*, 25 March, George Newnes Press: London.
- Bingham, Adrian (2004) *Gender, Modernity, and the Popular Press in Inter-War Britain*, Oxford: Oxford University Press.
- Burns, Richard (1947) MEET THE STARS No.1. Richard Burns introduces - Vivien Leigh and Laurence Olivier, Griffs: London.
- Clark, Kenneth (1986) *The Other Half: A Self-Portrait*, London: Hamish Hamilton, First Pub. 1977.

- Clough, Amelia (1935) 'For the Beginner in Housekeeping', *Ideal Home*, June, Odhams Press: London.
- Coleman, Terry (2005) *Olivier: The Authorised Biography*, London: Bloomsbury Publishing.
- Cornforth, John (1985) *The Inspiration of the Past: Country House Taste in the Twentieth Century*, London: Viking in association with Country Life.
- Dixon, Simon (2003) 'Ambiguous Ecologies: Stardom's Domestic Mise-en-Scène', *Cinema Journal*, Vol. 42 No.2 pp.81-100.
- Dolan, Josephine (2007) 'Post-war Englishness, *Maytime in Mayfair*, Utopian Visions and Consumer Culture', in *Englishness, Diversity, Differences and Identity: A Collection of Original Papers Exploring Notions of Englishness*, ed. by Chris Hart, Kingswinford: Midrash Publications pp.45-53.
- Ferguson, Marjorie (1985) *Forever Feminine: Women's Magazines and the Cult of Femininity*, Aldershot: Gower Publishing, First Pub. 1983.
- Giles, Judy (2004) *The Parlour and the Suburb: Domestic Identities, Class, Femininity and Modernity*, Oxford: Berg.
- Jones, Chester (2000) *Colefax & Fowler: The Best in English Interior Decoration*, London: Barrie & Jenkins, First Pub. 1989.
- Kiernan, Thomas (1981) *Olivier: The Life of Laurence Olivier*, London: Sidgwick & Jackson.
- Lasky Jr, Jesse, and Pat Silver (1978) *Love Scene: The Story of Laurence Olivier and Vivien Leigh*, Brighton: Angus & Robertson.
- Martineau, Denis (1935) 'Suggestions for Room Planning and Good Lighting Arrangements', *Ideal Home*, July, Odhams Press: London.
- McBean, Angus (1989) *Vivien: A Love Affair in Camera* Ed. Adrian Woodhouse, Oxford: Phaidon Press.
- Price, Hollie (2015) "'A Somewhat Homely' Stardom: Michael Denison, Dulcie Gray and refurnishing domestic modernity in the postwar years', *Journal of British Cinema and Television*, Vol. 12 No.1 pp. 25-44.
- Robyns, Gwen (1968) *Light of a Star*, London: Leslie Frewin.

Street, Sarah (2007) *British National Cinema*, London: Routledge, First Pub. 1997.

Vickers, Hugo (1988) *Vivien Leigh*, London: Hamish Hamilton.

Walker, Alexander (1994) *Vivien*, London: Orion Books, First Pub. 1987, reissued in 2001.

White, Cynthia L. (1970) *Women's Magazines 1693-1968*, London: Michael Joseph.